

DEPARTMENT OF RECREATIONAL AND PHYSICAL EDUCATION.

GOVERNMENT OF BRITISH COLUMBIA.

GROUP GAMES.

Sportsmanship should be stressed in all games. Any member of a team failing to adhere to the rules, should take her turn over again, thus handicapping her team's chance of winning. Always play fair. It is more fun to lose playing fair than to win through cheating. Always let the teams know in what position you wish them to finish, e.g. Attention--Squat sitting--Stork stand, etc.

Tadpoles:

Half of the class forms in a circle, the other forms in a straight line behind circle. On command "go", last person in the line or tail, runs around circle to front of tail. Second last person in tail now, does the same, etc. At the same time the leader in circle starts passing a ball around the circle, keeping count of the number of times it passes her. When all members of the tail have run, stop the game. Change sides and continue the game. The circle that passed the ball around the most times wins.

Circular leap frog:

Teams form in circles. Leader leaps over backs of the other members of her team. When back in place the next member starts. Team with all members finished first wins.

Variations--Members jump over one and under the next, etc.

One member jumps over everyone on the team, the next goes under.

Ball relay:

Teams in files. Leader starts passing ball under legs of team. Last person on receiving ball runs to head of team and game proceeds as before until all members have had a turn. First team finished wins.

Ball pushing under legs:

Teams in files. Leader passes ball over head to last member of team who pushes it ahead of her while crawling on hands and knees through the legs of her team. On reaching the end or front of file she stands up passing the ball overhead and the game proceeds as before until all members have had a turn.

Foot push ball:

Teams in files. Circle is marked on floor equally distant from files. On command "go", the leaders using their feet only, push the ball into the circle. When the ball is stationary, the leader picks the ball up in her hands and runs with it to the next member of her team who proceeds as before while the first member runs to the end of the file. First to finish, all members having had a turn, wins.

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Winding up the clock:

Teams stand in files. Numbers "one" run around team clockwise; as they pass, numbers "two" catch hold of their belts, and so on until they all are linked together.

Legs out:

Teams sit in ranks, with their legs stretched out in front of them. When a number is called they jump over the legs up the line, run around the back of their team, and jump to their places.

Variations:

Have each member of the team jump in turn. Have team in circle.

Zigzag up:

Teams in files. When a number is called, the player zigzags diagonally in and out of the rest of the team, going up the room but runs straight down. First to be seated scores for her team.

Variations:

Have each member of the team zigzag in turn.

Creeping up:

Players sit in a circle, one player sitting in the center with her eyes closed. The leader signals to a player who tries to touch the one in the center without making a noise. If the player in the center hears a sound she points to where she thinks it came from. If she is right, the player who made the noise while attempting to reach her, takes her place in the center.

Scotch ball:

Teams in files with the leaders ten feet in front of their team. Leaders throw the ball to number 1 who throws it back to the leader and sits down while the leader throws it over her head to number "two" and so on.

Stride ball:

Players stand in a circle feet astride, touching their neighbours on each side. One in the middle holds a basketball which she tries to throw through the legs of the unwary. When she succeeds, she changes places with that girl. No one in the circle may move her feet.

Ball team games:

Teams in files, one ball for each team. On the whistle, each in turn must bounce the ball to a given line and run back with it to her team.

Variations:

Run to the line and roll the ball back to the next member of team.

Soldiers and brigands: Jump to the line with the ball between her feet.

Players divide into two, one half--the soldiers, form in a straight line against the wall; the other half--the brigands, form in a straight line across the center of the room, lying down. When the whistle blows, the soldiers try to catch the brigands before they can pass the safety line.

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FUNDAMENTAL GYMNASTICS TABLE FOR WOMEN.

Arranged by:
Mr. A. C. Batcheler.

Exercises are to music with 8 or 16 counts; thus fitting in with a sentence of music.

1. Jump in place with arm bending and stretching and circling, upward, mid-way and sideways. (L. & A. for C.) Music--Tarantella.
2. Arm flinging between fold and arm sideways walking.
(A. & Sh.G. for F.) Music--Waltz.
3. Heel raising and knee bending with arm swinging forward and sideways. (holding 1 A. 1 count every 4th. count). Left arm is held on the 4th count, right arm is held on the 8th count. On 12th count of music, the arms are swung sideways and upward to clap hands and continue to make two outward circles with a jump accompanying the 2nd circle. Land in hand squat sit. position and return to standing. (L. & A. for C.) Music--Waltz.
4. "John Peel". This is a combined exercise with three exercises in one, with no definite division between each part.
Hop onto left toe and swing both arms to stretch position with right leg straight and high up behind. Repeat right.
(This gives a chest raising effect, or what is known as arch flexion in Swedish exercises.)
The return is made to standing where the same movements are carried out; the arching or chest raising being made from standing position. Here the arms are flung from drag to stretch while the leg is flung back to the limit of its range of movement. This is done left and right.
Next follows, from the standing position. alternate knee raising and stretching with help of hands.
(Effects in various regions mostly for F.) Music--"John Peel".
5. Placing left foot sideways, arm swinging forward and sideways to circle over to touch floor and to glide into new position of hand knee standing. Continue to trunk twisting with arm flinging right then left, to long sitting position through hands to back lying.
6. B.L. single knee raising with help of hands and head bending forward.
(L. L.B. & H.J. for F.)
7. B.L. alternate and double knee raising with arm bending and stretching upward, sideways, forward and downward. On last 4 counts, legs raised over the head and swung down to floor to enable standing position with help of hands to be attained smoothly. Bd. st. (L. & A. for C.)
8. Hop with alternate toe touching sideways turning and forward with quick deep knee bending with arm stretching sideways, and forward. Start from bd. standing and on executing deep knee bending hands are on the thighs, and return to bd. standing. (L. & A. for C.)

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9. "S" strd. standing with side bending with opposite knee bending.
(Lat. for F.)
10. Hop and jump in place with L swinging sideways, hand clapping above head and behind back.

11. Wing stride standing. Head circling. Jump to squat. sitting.
(N & U.B. for F.)
12. Jump from squat sitting to stride standing with 3 jumps in place and arm movements. Jump to stride stand. (L. & A. for S. & F.)
13. Arm swinging sideways to forward and circling down to the side and over above head down through reach position and back to drag position to "Stretch Bobbing" 3 times. Stretch Bobbing is a downward bending of the trunk in which the weight of the trunk is dropped or collapsed downward to increase the force of the movement. To get the opposite effect, the trunk, by the aid of the back muscles, is brought to a standing position momentarily and with the arms acting as agents to increase the force and range of movement, a vigorous fling forward and upward is made. This is followed by a repetition of Stretch Bobbing in a forceful and rhythmic tempo. (A. & L.B. for F)
14. Side charge with arm sideways, trunk turning, arm forward and upward, arm lowering sideways, trunk turning, return to standing left and right.
(L. Lat. & A. for S.)

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FUNDAMENTAL GYMNASTICS.

Arranged by: Miss
P. Sanderson.

Introductory:

The value of Fundamental Gymnastics lies in the range of movement, and the informal methods of teaching give a personal satisfaction of accomplishment.

Fundamental gymnastics are corrective and for general development and are given to prepare the body for more difficult activities. Less formally taught exercises provide a better substitute for natural activities and are well suited to the individual needs.

These gymnastics keep the body strong, flexible and always under control. A body lacking in development shows signs of weakness or lack of power, stiffness of joints, lack of freedom or awkwardness. These faults are corrected with exercises for strength, flexibility, and co-ordination. The principle of Fundamental Gymnastics is to release the tension of the ligaments and to normalize the over contracted muscles with flexibility exercises and then proceed to strengthen and develop the body.

Characteristics:

It is not a system. The nature of the commands makes it possible to teach the members of the class as individuals.

Exercises are invented to take the place of natural exercises--e.g. a runner's legs may be trained by Fundamental Gymnastics in the gymnasium.

Type:

Fundamental Gymnastics are of a nondefinite type, the movements being widely distributed and are not easily defined--no mark between exercises. They are so blended and dependent on what has been given before and what is to come, that they can not be divided into their various parts without at least changing the character of the exercises. The exercises are continuous, done rhythmically, the swing of one exercises being used as the beginning of the next. The rhythmic continuity of the exercise emphasizes the organic effects.

Alternation of activity and rest:

Changing the work from one part of the body to the other, or different exercises to work the same muscles; e. g. bobbing stretches the leg muscles and knee bending strengthens the same muscles.

Momentum:

Using the momentum of the swing gives a wider range to an exercise, gives it more effect, and makes the pupil more flexible.

No Limit:

In the definite type of exercise, the pupil is limited by having to hold a given position. In the nondefinite type, the joints and muscles are the only restriction.

Continuity:

Fundamental Gymnastics are noted for their continuity of movement. This can be urged even in beginners' classes where for a time the change between exercises will appear ragged. Never withhold a flexible pupil

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to keep him in unison with a stiffer one; urge the stiffer one to try harder.

Tension:

Where the held positions do occur, there should be no undue tension. Breathing should be free always, especially in strenuous trunk stretchings or chest raising exercises.

Summary:

Fundamental Gymnastics are a continuous activity without rigidity or tension. They develop every part of the body. The manner in which it is taught gives to the pupil a satisfaction of achievement.

TEACHING TECHNIQUE:

Leverages:

The use of leverages increases the force and range of an exercise. E. G. arms swinging from cross to fly; arms swinging from the hip trunk twisting--the arms are the levers. Jump between squat sitting and stride standing; neck stride angle standing, trunk bobbing--the body is the lever.

To acquire continuity:

During the movement of one exercise, the description of the next is given when rhythmic continuity is desired. Some pupils will respond more quickly than others but this should be overlooked at the beginning. After a few lessons, the pupils will change from one exercise to another in unison.

Commands:

The command is divided into three parts--1, the description; 2, the pause; and 3, the final command. The voice should be clear and musical.

Commands are not the most important part of lessons, therefore they should not play too large a part. In Fundamental Gymnastics, a friendly relationship should exist between the teacher and pupils. Teachers should walk among their pupils while teaching, giving corrections and encouragement to the individuals; in this way teaching individuals and not a system.

Timing of Commands:

Usually the final command is given when the arms or legs are moving away from the body, e.g. changing from cross to fly, to neck stride standing trunk springing.

Methods of presenting exercises:

1. Demonstration. The teacher executes the exercise. This can be done at the beginning of a new table before the exercises are made into the nondefinite type and later in an advanced class where commands are no longer necessary.
2. Description. This is really only successful when the class is familiar with the work. It leaves the teacher free to wander among the class without the necessity of always coming back to the front to demonstrate the next exercise.
3. Combination of Demonstration and Description: It is well adaptable to new or long difficult exercises. This method works best out here. The description is shortened as the class becomes more familiar with the work, and can finally be omitted.

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The Lesson:

Fundamental Gymnastics, like the definite type of exercise, include exercises for the arms, legs, neck, back, abdomen, and side or lateral movements but each of these must be divided into exercises for flexibility, strength, and co-ordination.

The lesson consists of warming up exercises, more localized work, then the stronger work usually done in pairs. This last part may be relieved by introducing various marching steps, etc.

1. Corrective. Good habits are substituted for poor ones. Exaggerated curvatures of the spine are normalized, stiffness of the joints is overcome, and a free range of movements is made possible. Muscle groups are strengthened.

2. Developmental. The vigorous and rhythmic nature of the activities results in a marked organic stimulation, affecting the circulatory, respiratory, digestive and excretory mechanisms of the body.

3. Co-Ordinative. Neuro-muscular skill--co-ordination--agility--rhythm and grace of movements are increased.

Balance and Breathing:

Balance and breathing are not mentioned in the table as special groups. The early lessons test the sense of weight distribution in easy balance movements. In advance work, these balance movements call for a high degree of muscle sense and co-ordination. Breathing is naturally induced by the vigorous rhythmical nature of the work. Normal breathing must be stressed in each exercise so no constriction occurs.

Freedom of Carriage:

In Fundamental Gymnastics, marching and running are used a great deal for gaining freedom of carriage.

Free Walk: Heel ball and toe, light step forward, followed by a strong push off, ankle extended. Body is carried forward over the foot. Light step.

Firm Walk: Slow and steady knee lifting combined with walking; arms swing opposite to the legs, free to height of the shoulder.

Kick Walk: Strong extension as leg is kicked forward.

Progression:

The type of the class is a great deciding factor upon the rate of progression.

Adaptation: For children--Give a table with a stunt element in it. There must be quite a repetition. Also, the lesson must be short, simple, and informal. For High Schools, special attention should be given to exercises for the correction of posture and weak muscles--plenty of trunk exercises--emphasis on rhythm. They should not be worked too hard. The pupil should leave the class feeling refreshed. University students must be studied and a lesson planned to suit their most outstanding needs. Fundamental Gymnastics appeal to students of this age. There is no limit for this type of exercises in dealing with special individuals in corrective gymnasiums. Beneficial results of Fundamental Gymnastics are noticeable long before the student reaches perfection in the execution of the exercise.

Progression in the Lesson:

Gradually increase the muscle work. When the exercise is perfected, add something to it or slightly change it. An exercise for co-ordination is beneficial only until it has become perfect. (Increase in range and



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